AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

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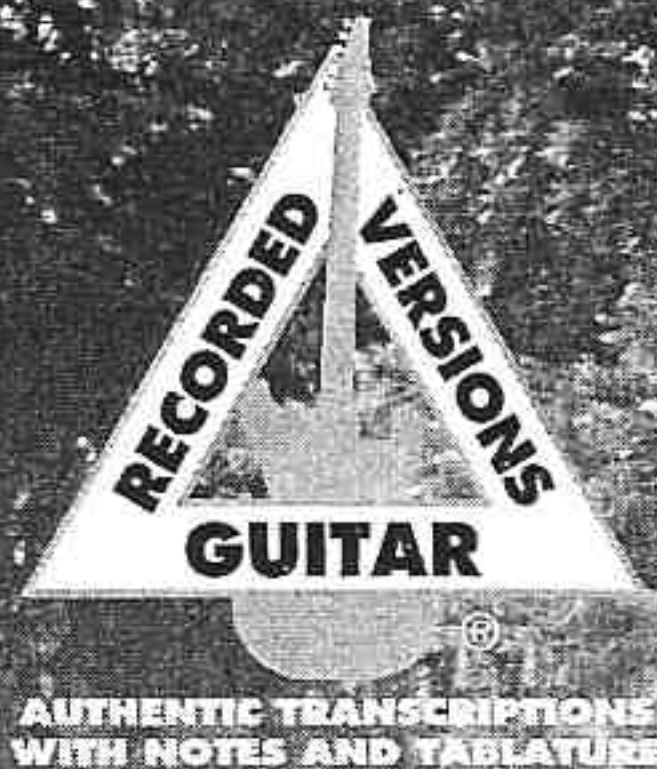
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contents

Music transcriptions by Pete Billmann

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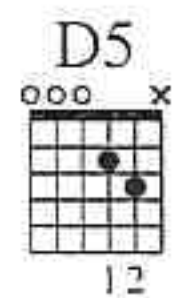
Bullets

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro
Moderately ♩. = 82

* D5

Gr. 1 (clean) Riff A

Play 4 times
End Riff A

* Chord symbols reflect overall harmony.

Verse

D5 Bb(no5th)/D D5

1. *Spoken: Walkin' around, I hear the sounds of the earth seeking relief.*

Riff B

let ring

G5/D D5 Bb(no5th)/D D5

I'm trying to find a reason to live, but the mindless clutter my path.

End Riff B

let ring

Gtr. 1: w/ Riff B

Bb(no5th)/D D5 G5/D D5 Bb(no5th)/D D5

Oh, these thorns in my side. Oh, these thorns in my side. I know I have something free.

Dsus2
Bb(b5)/D
Bb/D
G5/D
I have something so alive.
I think they shoot 'cause they want it.
I think
Gtr. 1
let ring

D5
Bb(no5th)/D
C5/D
they shoot 'cause they want it.
Shouted: I think they shoot 'cause they
let ring

Interlude
Gtr. 1 tacet
N.C.
Gtr. 2: w/ Riff C (3 times)
want it!
* Gtr. 2 (dist)
Riff C
End Riff C
f
* Doubled throughout

Verse
2nd time, Bkgd. Voc.: w/ Voc. Fill 1
N.C.
1. I feel forc - es
2. In my life - time
Gtr. 2
Riff D
End Riff D
P.M.
Gtr. 2: w/ Riff D (6 times)
all a - round me. Come on, raise your head.
when I'm dis - graced (by) jeal - ou - sy and lies,
I
Those who hide be - hind the shad - ows live with all that's
laugh a - loud 'cause my life has got - ten in - side some - one else - 's
dead.
mind.
Chorus
D5 Eb5 D5 Eb5 D5 Eb5 D5
Look at me,
Rhy. Fig. 1
Eb5 D5 Eb5 D5 Eb5 D5
look at me,
look at
(At
End Rhy. Fig. 1
slight P.H.
Voc. Fill 1
head.

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (2 times)
Eb5 D5 Eb5 D5 Eb5 D5
Eb5 D5 Eb5 D5 Eb5 D5
me.
least look at me when you shoot a bul - let through my
Eb5 D5 Eb5 D5 Eb5 D5
Eb5 D5 Eb5 D5 Eb5 D5
head, through my head, through my
Interlude
Eb5 D5 C5 D5 Eb5 D5 C5 D5
Eb5 D5 C5 D5 C5 D5
Eb5 D5 C5 D5 Eb5 D5 C5 D5
head,
Gtr. 3 (dist.)
Rhy. Fig. 2A
f
P.M.
Gtr. 2
Rhy. Fig. 2
P.M.
Eb5 D5 C5 D5 C5 D5
Eb5 D5 C5 D5 Eb5 D5 C5 D5
Eb5 D5 C5 D5 C5 D5
Yeah.
through my head.)
P.M.
P.M.

End Rhy. Fig. 2A
Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 C5 D5
P.M.
End Rhy. Fig. 2

Ah.
Gtr. 1: w/ Riff A (4 times)
Gtr. 4 (dist.)
Gtr. 3 tacet
pp
w/ dist.
w/ bar
P.H.
Gtrs. 2 & 3
Gtr. 2
mf
P.H.
w/ bar
Pitches: B G A B G G#

Gtr. 4 tacet
Bridge
Gtr. 1: w/ Riff B (2 times)
Gtr. 2 tacet
D5
Hey,
Riff E
Gtr. 3
Gtr. 2
w/ bar
P.H.
w/ bar
p
Pitches: A Bb B A

all I want is what's real,
some - thin' I touch and can
feel. I'll hold it close and nev - er let it go.
Said
End Riff E
Gtr. 3: w/ Riff E
why, why do we live this life with all this hate in -
D5
Gtr. 2
side? I'll give it a - way 'cause I don't want it no more.
Gtr. 4
w/ bar
w/ bar

P.M.
Please help me find a place, some - where far a -
Gtr. 3
mf
Gtr. 4
w/ bar
-1/2
way. Yes, I'll go and you'll nev - er see me a - gain. Look at
Chorus
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtrs. 3 & 4 tacet
D5 Eb5 D5 Eb5 D5 Eb5 D5
me, look at
me.
(At

Eb5 D5 Eb5 D5 Eb5 D5
least look at me when you shoot a bul - let through my head, through my
Look at me, look at
head, through my head.
me.
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (2 times)
At least look at me when you
shoot a bul - let through my head, through my head,
Look at
through my
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
Eb5 D5 C5 D5 Eb5 D5 C5 D5
me.
head.)
Look at me, look at
me.
N.C.
Gtrs. 2 & 3

Freedom Fighter

Words and Music by Mark Tremonti and Scott Stapp

beat us down some more. Our mis - sion's set in stone 'cause the
tell it like it is. If the truth will set you free, (I) feel
P.M.
1/2
writ - ing's on the wall. I'll scream it from the moun - tain tops, pride
sor - ry for your soul. Can't you hear the ring - ing? 'Cause for
1.
Interlude
D5 C5 G/B
comes be - fore a fall.
you the bell tolls. I'm just a
Rhy. Fig. 1
G5 F#5 F5 A5 E5 G5 F5 D5 F5
2. So
End Rhy. Fig. 1

2.
Chorus
Gtr. 1: w/ Rhy. Fig. 1
D5 C5 G/B G5 F#5
free - dom fight - er, no re - morse. Rag - in' on in ho - ly war.
To Coda
F5 A5 E5 G5 F5 D5 F5
Soon there'll come a day when you're face to face with
D5 C5 A5 D5 G5 Bb5 G5
me, face to face with
Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2
P.M.
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
D5 C5 A5 D5 G5 Bb5 G5
me, face to face with
D5 C5 A5 D5 G5 Bb5 G5
me, face to face with
Interlude
D5 C5 A5 D5 G5 Bb5 G5
me.
Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3
mf
P.M.

D5
Eb5
C5
D5
C5 A5 D5 G5 Bb5 G5
P.M.
P.M.
Bridge
Gtr. 1: w/ Rhy. Fig. 3 (3 times)
D5
C5 A5 D5 G5 Bb5 G5
Can't you hear __ us com - in'? Peo - ple march - in' all __ a - round.
D5
C5 A5 D5 G5 Bb5 G5
Can't you see __ we're com - in'? Close your eyes, __ it's o - ver now. __
D5
C5 A5 D5 G5 Bb5 G5
Can't you hear __ us com - in? __ The fight has on - ly just be - gun. __
D5
C5 A5 D5 G5 Bb5
C5 A5 D5 G5 Bb5
C5 A5 D5 G5 Bb5 G5
Can't you see __ we're com - in? __
Gtr. 1
P.M.
f
D5
Eb5
Hey!
Rhy. Fig. 4

D5
Eb5
F5
Can't you see we're
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4
com - in'?
(Can't you see we're com - in'?)
D.S. al Coda
Can't you hear us com - in'?
I'm just a
Coda
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1
C5
G/B
Free - dom fight - er, no re - morse. Rag - in' on in
me.
G5
F#5
A5
E5
ho - ly war. Soon there'll come a day when you're
N.C.
face to face with, face to face with, face to face with me.
Gtr. 2 (dist.)
mf
w/ wah-wah
Gtr. 1
P.M.

Who's Got My Back?

Words and Music by Mark Tremonti and Scott Stapp

- cred to us, sa - cred to us.
dev - as - tat - ed can be re - cre - at - ed.
* 8va
loco
*Upstemmed notes only
See the signs. The cov - e - nant has
Re - al - ize we pick up the bro -
been bro - ken by man - kind,
- ken piec - es of our lives,
** 8va
**Upstemmed notes only
leav - ing us with no shoul - der, with no shoul -
giv - ing our - selves to each oth - er, our - selves to each oth -
*** 8va
***Upstemmed notes only

To Coda 1 ⊕

Interlude

D

to rest our head on.

Gtr. 1

w/ pick

Gtr. 2 (clean)

mp

let ring throughout

w/ pick

Chorus
Dsus4
D5
D
Who's got my back now,
*Gtrs. 1 & 2
*Composite arrangement
when all we have left is de - cep - tive, so dis - con - nect -
- ed? What is the truth now?
(What is the truth
Gtr. 1
w/ fingers
Gtr. 2
Interlude
Gtr. 1: w/ Riff A
Gtr. 2 tacet
D
D.S. al Coda 1
now?)
2. There's

Coda 1
Gtr. 1 tacet
to rest our head on.
* Gtr. 3 (dist.)
P.M.
*Doubled throughout
Chorus
D
Who's got my back now,
P.M.
when all we have left is de - cep - tive, so dis - con - nect - ed.
P.M.
To Coda 2
What is the truth now?

Bridge

D

What is the truth

Gtr. 2 **Riff B**

End Riff B

P.M.

Gtr. 3

What is the truth now?

Gtr. 2

slight P.M.

Gtr. 3

fdbk.

mf

*Vol. swell

Pitch: C

Gtr. 3: w/ Riff C
now?
Tell us the truth.

D.S.S. al Coda 2
(take 1st ending)
Coda 2
What is the truth
Gtr. 3
Gtr. 3

Outro

Gtr. 3: w/ Riff C (till fade)
D
now?
Tell us the truth
now.

What is the truth
now?
Tell us the truth

now.
Tell me the truth
now.

Play 5 times & fade
(Cherokee Indian prayer)
37 sec.

Signs

Words and Music by Mark Tremonti and Scott Stapp

F♯5 G5 F♯5 E5
1/2
Verse
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
F♯5 G5 F♯5 E5 N.C.
1. This is not a - bout age.
2. This is not a - bout race,
Gtr. 5
Rhy. Fig. 1A
Gtr. 2
8va
rake
Harm.
Pitch: E D
* Harmonic located three quarters the distance between the 2nd & 3rd frets.
Gtr. 3
Rhy. Fig. 1
Rhy. Fill 1
Gtrs. 2 & 3
rake

F#5 G5 F#5 E5
Time served on the earth does - n't mean you grow in
it's a de - ci - sion to stop the di - vi - sion in your
End Rhy. Fig. 1A
P.M.
loco
End Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 5: w/ Rhy. Fig. 1A (3 times)
2nd time, Gtr. 3: w/ Rhy. Fig. 1 (1st meas.)
2nd time, Gtrs. 2 & 3: w/ Rhy. Fills 2 & 2A
F#5 G5 F#5 E5 N.C.
mind,
life,
grow in
in our
Gtr. 2
P.H.
Pitch: B
Rhy. Fill 2
Gtr. 2
rake
Rhy. Fill 2A
Gtr. 3
semi-harm.

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)
F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5
mind.
lives.
1/2 1/2 1/2
P.M. P.M. P.M.

Gtr. 2: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 1
F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.
This is not a - bout God. (God.)
This is not a - bout sex. (Sex.)
* Bkgd. Voc. w/ echo repeats

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5
Spir - it - 'al in - sin - u - a - tions seem to shock our na -
We all know sex sells and the whole world is buy -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.
- tion, our na -
- in'. We're buy -
Gtr. 2
P.S.
1/2 1/2 1/2 1/2
Gtr. 3
P.S.
Harm.
1/2 1/2 1/2 1/2
Pitch: B

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

- tion, yeah.
- in', yeah.

1/2 1/2 1/2

P.M. P.M. P.M.

1/2 1/2 1/2

P.M. P.M. P.M.

Chorus

To Coda ⊕

Cadd9
G/B
Come with me,
come with me,
P.M.
G5
F#m
come with me now.
Interlude
Gtrs. 2, 3 & 5: w/ Rhy. Figs. 1 & 1A
F#5 G5 F#5 E5
N.C.
D.S. al Coda
Coda
D5
A/C#
C5
G/B
come with me,
G5
come with me now.

Interlude
N.C.
F#m
Riff A
End Riff A
* Gtr. 2 w/ amp tremolo set for sixteenth-note regeneration w/ three repeats.
Gtr. 3 w/ heavy phaser
Bridge
Gtrs. 2 & 3: w/ Riff A (1 1/2 times)
N.C.
Can't you see the signs, see the signs now? Can't you see the signs,
see the signs now?
E5
1., 2., 3.
G5 C5 G5 B5 G5 E5
Can't you see the signs, see the signs now?
Gtrs. 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
effects off
4.
see the signs now?
Yeah!
Come on!
P.M.
** Played behind the beat.
See 'em now?
Yeah!
Chorus
C5
Come with me,

G/B
I'm fad - ing
G G5
un - der - neath the lights.
P.M.
D5 A/C#
C5
Come with me,
G/B
come with me,
G5
come with me now.
F#m
P.M.
Outro
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)
G5 C5 G5 B5 G5 E5
Can't you see them, see the signs? You see them, all the
1.
signs, we see them.
2.
signs, we see them.
Gtrs. 2 & 3
P.M.

One Last Breath

Words and Music by Mark Tremonti and Scott Stapp

Chorus

Interlude

Verse

D A Bm G5

I cried out, "Heav-en save me" but I'm down to one last breath

*w/ echo

D A Bsus2 G

and with it, let me say, let me say...

Gtr. 2 (dist.)

f Harm.

Pitch: A

*Harmonic located three-tenths the distance between 3rd and 4th frets.

Gtr. 3 (dist.)

f P.M.

Chorus

**Composite arrangement

Gtrs. 2 & 3: w/ Rhy. Fig. 2
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 3 meas.)
D5
F#
B5
G
Hold me now, I'm six feet from the edge and I'm think-ing

To Coda
D5
F#
B5
G
(that) may-be six feet ain't so far down.

B5
G
B5
G
I'm so far down.
Gtrs. 2 & 3

Bridge
Bm/E
G
D
Dsus4
D
A5
Sad eyes fol-low me but I still be-
Rhy. Fig. 3

B5
G
lieve there's some-thing left for me. So
End Rhy. Fig. 3

Gtrs. 2 & 3: w/ Rhy. Fig. 3
Bm/E
G
D
Dsus4
D
A5
please come stay with me 'cause I still be -

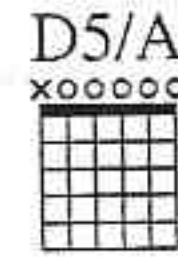
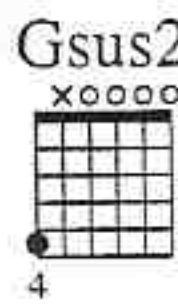
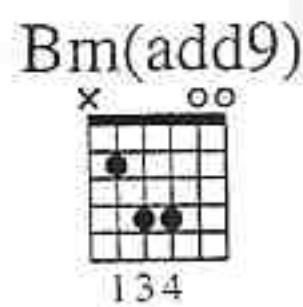
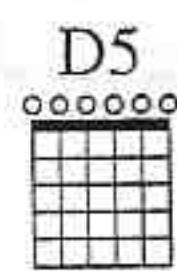
B5
G
lieve there's some - thing left for you and me, for you and me, for you and me.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
D
F#7add4
Bsus4
G5
Gtrs. 2 & 3 tacet
D
F#7add4
Hold me now, I'm
Gtrs. 2 & 3
pp

D.S. al Coda
Bsus4
G5
six feet from the edge and I'm think - ing...
Gtr. 1
*w/ echo

My Sacrifice

Words and Music by Mark Tremonti and Scott Stapp

Verse
D
lo my friend, we meet a - gain. It's been a while; where should we be - gin?
seen our share of ups and downs. Oh, how quick-ly life can turn a - round
Bm(add9)
G5
Gsus2
It feels like for - ev - er. With -
in an in - stant. It
let ring
D
in my heart are mem - o - ries of per - fect love that you gave to me.
feels so good to re - u - nite, with - in your - self and with - in your mind.
Bm(add9)
G5
Gsus2
Oh, I re - mem - ber. When you are
Let's find peace there. 'Cause when you are
P.S.

To Coda
D5/C#
Bsus2
G5
D5
G5
F5
D5
F5
D5
fly.
This brings tears
to my
eyes.
My
sac - ri - fice.
P.M.
1.
Interlude
D
Bm(add9)
G5
Gsus2
D5
2. We've
P.M.
2.
Interlude
D
Riff A
End Riff A
P.M.
P.M.
P.M.
P.M.

Bridge

Chorus

Gtr. 3 tacet
D5/C#
Bm(add9)
free, I'm care - less, I be - lieve.
Gtr. 2
Gsus2
G
Gsus2
D5
A - bove all the oth - ers we'll fly.
D.S. al Coda
D5/C#
Bm(add9)
D5/A Gsus2
This brings tears to my eyes. 'Cause when you are
Gtr. 2
Gtr. 3
p
mp
f
fdbk.

Coda

Bridge
Gtr. 3: w/ Riff A (3 times)
D
My sac - ri - fice.
(I just want to say

hel - lo a-gain.)
I just want to say hel - lo a - gain.

Gtr. 3: w/ Rhy. Fig. 1
B♭/D
D5
D
My sac - ri - fice.

Outro
Begin fade
D5
Gtr. 4 (elec.)
D5/C♯
Bm(add9)
Gsus2
mp
w/ slight dist.
let ring throughout

D5
Fade out

Stand Here With Me

Words and Music by Mark Tremonti and Scott Stapp

D
Gtrs. 2 & 3: w/ Riff B
A
All those mem - o - ries we share,

Gmaj7(no3rd)
D
I will cher - ish ev - 'ry one of them.
For the

Gtrs. 2 & 3: w/ Riff A
A
Gmaj7(no3rd)
D
truth of it is, there's a right way to live and you showed me.

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
A
Gmaj7(no3rd)
So now you live on in the words of a song; you're a

D
mel - o - dy.
'Cause
Riff C
Gtrs. 2 & 3
End Riff C

Chorus
D N.C.
C5
G/B
B♭5
D5
F
D5 F5 G5
you stand here with me now, yeah.
Rhy. Fig. 1

D5
N.C.
'Cause you stand here with me
End Rhy. Fig. 1
w/ bar
Harm.
-2 1/2
Pitch: C
* Harmonic located eight-tenths the distance between the 3rd & 4th frets.
C5
G/B
B♭5
D5
F
D5 F5 G5
D
now, yeah.
1/4
Verse
A
Gmaj7(no3rd)
2. Just when fear blind - ed me, you taught me to dream.
D

A
Gmaj7(no3rd)
I'll give you ev - 'ry - thing I have
and still fall short of what you've
11 12 0 11 12 0 12 14 11 12 12 0
10 12 10 12 10 12 13 10 13 12 12 0 0 0

D
done for me.
In this
0 0 0 0 4 5 7 7 9 7 8 0 0 0
0 0 0 0 0 4 5 7 7 9 7 8 1 (8) 0 0 0 0 0 0 0 0

Gtrs. 2 & 3: w/ Riff B
A
Gmaj7(no3rd)
life that I live, I hope I can give love un -

D
Gtrs. 2 & 3: w/ Riff A (1st 2 meas.)
A
self - ish - ly.
I've learned the world is big - ger than

Gmaj7(no3rd)
Gtrs. 2 & 3: w/ Riff C
D
me. You're my dai - ly dose of re - al - i - ty.
'Cause

D5
D N.C.
'Cause you stand_ here ___ with ___ me
Gtr. 3
Harm.
Gtr. 2
w/ bar
-2 1/2

D5
'Cause you stand here with me.
(On and on we sing this song.)
Gtr. 4 (dist.)
1/2
Gtr. 3
w/ slide
steady gliss.
w/ o slide
P.M.
Gtr. 2
w/ bar
Guitar Solo
C
G/B
B♭5
D5
F
D5
F5
G5
P.M.
w/ bar

B♭5 D5 F D5 F5 G5 D5

loco

8va

semi-harm.

P.M.

A5 Gmaj7(no3rd)

8va

mp

Gmaj7(no3rd)

Outro

Gtr. 4 tacet

D

On and on we sing.

8va

loco

Riff D

mf

Gtrs. 2 & 3: w/ Riff D (3 times)
D
A
On and on we sing. On and on we sing.
(On and on we sing this song.
Gmaj7(no3rd)
D
On and on we sing. On and on we sing.
On and on we sing this song. On and on we sing this song.
'Cause you stand here with me.
A
Gmaj7(no3rd)
On and on we sing. On and on we sing.
On and on we sing this song. On and on we sing this song.
'Cause you stand here with me.
('Cause
D
A
On and on we sing. On and on we sing.
On and on we sing this song. On and on we sing this song.
'Cause you stand here with me.
you stand here with me.
'Cause

Gmaj7(no3rd)
D
On and on we sing.
On and on we sing.
On and on we sing this song.
On and on we sing this song.
'Cause you stand here with me.
you stand here with me.
'Cause
Gtrs. 2 & 3
A
Gtrs. 2 & 3 tacet
N.C.
On and on we sing.
On and on we sing.
On and on we sing this song.
On and on we sing this song.)
'Cause you stand here with me.
'Cause you stand here with me.
you stand here with me.)

Weathered

Words and Music by Mark Tremonti and Scott Stapp

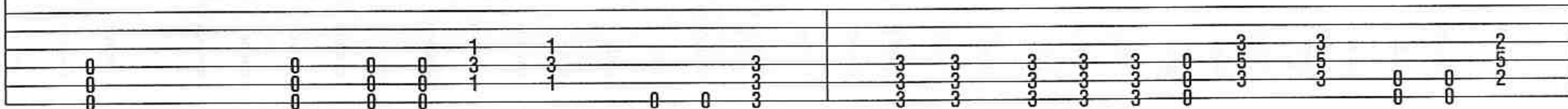
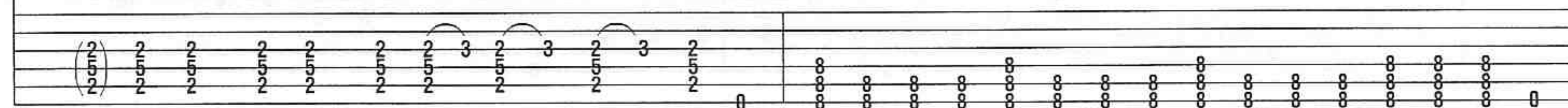
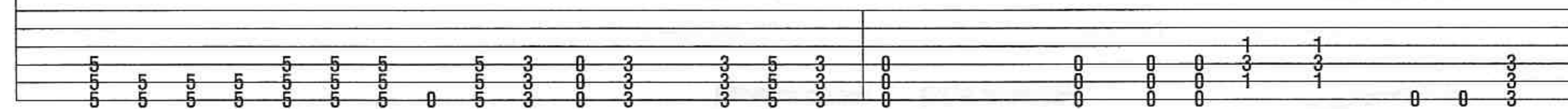
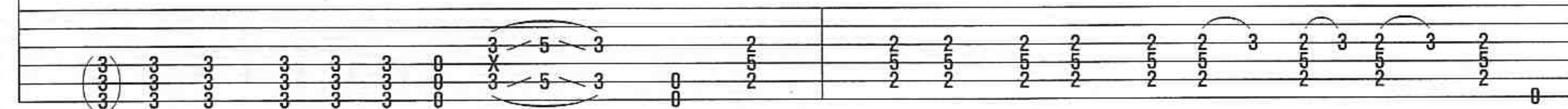
* Chord symbols reflect implied harmony.

** Composite arrangement

*** Chord symbols reflect overall harmony.

Dm/C G/B F5 G5 D5
8va
Harm.
Verse
F6 G F5 G5 D5
1. I lie a - wake on a long, dark night. I
loco
Dm/C G/B F5 G5 D5 D7
can't seem to tame my mind.
F6 G F5 G5 D5
Slings and ar - rows are kill - ing me in - side. May - be I
p
mf
Harm.

Dm/C G/B F5 G5 D5
can't ac - cept the life that's mine, no. May - be I
Harm.
Dm/C G/B F5 G5 D5
can't ac - cept the life that's mine.
8va
loco
Harm.
Verse
F G F5 G5
2. Sim - ple liv - ing is my
D5 Dm/C G/B F5 G5
des - per - ate cry. Been trad - ing love with in - dif-'rence, and yeah it
D5 F6 G F5 G5
suits me just fine. I try to hold on but I'm
Gtr. 2
8va
Harm.
w/ bar
-1/2
-1
Gtr. 1

Chorus
Gtrs. 1 & 2 tacet
D5
B♭5
F5
D5 C5
D5 G/B
me, I'm rust - ed and weath - ered, bare - ly hold - ing to - geth -
* Gtrs. 3 & 4
P.M.
* Composite arrangement
B♭5
- er. I'm cov - ered with skin that peels
G5
F5 D5 F5
G5 F5 D5
B♭5
F5
and it just won't heal. I'm rust - ed and weath -
To Coda 2
D5 G/B
- ered, bare - ly hold - ing to - geth - er. I'm

To Coda 1
B♭5
G5
F5 D5 F5
D5
cov - ered with skin that peels and it just won't
P.M.
Interlude
Dm/C
G/B
F5 G5
D5
heal.
No, it just won't
Gtrs. 1 & 2
Gtr. 1
Gtr. 2 divisi
1/2
Gtrs. 3 & 4
let ring
heal, no, no, no.
Gtr. 3 tacet
Gtr. 4
mf

D.S. al Coda 1

Dm/C G/B F5 G5 D5

some-times I feel like giv - ing up. 'Cause

Gtrs. 1 & 2

Gtrs. 3 & 4

f

1/2

Harm. Harm. Harm.

* Harmonic located eight-tenths the distance between the 3rd & 4th frets.

D5
Bb/D
heal,
no.
The
P.M.
Bridge
D5
Bb/D
day
re - minds
me
of
you.
The night
hides
your
sim.
D5
Bb/D
truth.
The earth
is
a
voice
speak
-
ing
to
D5
Bb/D
you.
Take
all
this
pride
and leave
it
be -

D5
Bb/D
hind 'cause one day it ends. One day we
D5
Eb5 D5
Bb5
D5
Bb5 A5 Bb5 D5
Bb5 C5 Bb5
die. Be - lieve what you will, that is your
P.M.
A5
D5
A5 Bb5 A5 D5
G5 A5 Bb5
D5
Bb5
D5
Bb5
right but I choose to win. I choose to
D.S. al Coda 2
G5
F5 D5 F5
G5 F5
fight, to fight. 'Cause
Gtrs. 3 & 4
Gtr. 5 (dist.)
mp
w/ slide

Coda 2
Outro
Bb5
G5
cov - ered with skin that peels and it just won't.
P.M.
Bb5
G5
cov - ered with skin that peels and it just won't
P.M.
Bb5
G5
F5 D5 F5
G5 F5
cov - ered with skin that peels and it just won't
P.M.
D5
rit.
heal.
rit.

Hide

Words and Music by Mark Tremonti and Scott Stapp

Open B♭ tuning:
(low to high) F–B♭–F–B♭–D–F

Intro

Moderately slow ♩ = 75

*B♭ B♭sus4 B♭ B♭sus4

Gtr. 1 (slight dist.) Gtrs. 1 & 2 (dist.)

mp *let ring throughout* *mp* *let ring throughout* ** *f*

1/2 1/2 1/2 1/2

* Chord symbols reflect implied harmony. ** Vol. swell

B♭
B♭sus4
B♭add4
Rhy. Fig. 2
End Rhy. Fig. 2
1/2
Gtr. 3 tacet
Gm(add9)
Fadd4
B♭add9
B♭
B♭add9
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
mf
w/ clean tone
Verse
1. To what do I owe this gift my friend? My life, my love, my soul?
2. What you gon - na do with your gift, dear child? Give life, give love, give soul?
mp
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gm(add9)
Fadd4
B♭add9
B♭
B♭add9
I've been danc-ing with the dev-il way too long and it's mak-ing me grow old,
Di-vid-ed is the one who danc-es for the soul is so ex-posed,

Gm(add9)
Fadd4
E♭maj11
E♭maj9
mak-ing me grow old, yeah.
so ex-posed.
Gtrs. 1 & 2

Chorus
3rd time, Bkgd. Voc.: w/ Voc. Fill 1
B♭
B♭/A
Let's leave, oh, let's get a-way. Get lost in time,
Rhy. Fig. 4
f w/ slight dist.
2nd & 3rd times, w/ dist.

Gm(add9)
Fadd4
E♭maj9
B♭/D
E♭maj9
where there's no rea-son left to hide, yeah.
End Rhy. Fig. 4

Voc. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 4
To Coda
B♭
B♭/A
Let's leave, oh, let's get a - way. Run in fields of time.

Gm(add9)
Fadd4
B♭/A
E♭maj9
B♭/D
E♭maj9
where there's no rea - son left to hide.

1.
Interlude
B♭/D
Gm(add9)
Fadd4
B♭add9
B♭
B♭sus2
No rea - son to hide.
Gtrs. 1 & 2
mp

Gm(add9)
Fadd4
B♭add9
B♭

2.
Interlude
Gtr. 2 tacet
B♭
B♭sus4
B♭
B♭sus4
Gtr. 1
Gtrs. 1 & 2
mf
w/ slight dist.

Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
B♭
B♭sus4
B♭add4
There is no rea-son to hide.
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2
There is no rea-son to hide.
Gm(add9)
F
E♭maj9
D.S. al Coda
(Yeah.)
Gtrs. 1 & 2
w/ dist.
Rhy. Fill 1
End Rhy. Fill 1
Coda
Gm(add9)
Fadd4
E♭maj9
B♭/D
where there's no rea - son left to hide, yeah.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 3 meas.
B♭/A
Let's leave, oh, let's get a - way. Get lost in time,
(Leave.)
Gtrs. 1 & 2: w/ Rhy. Fill 1
where there's no rea - son left to hide.
Outro
No rea - son to hide,
Rhy. Fig. 5A
Gtr. 3
End Rhy. Fig. 5A
Gtrs. 1 & 2
Rhy. Fig. 5
End Rhy. Fig. 5
1/2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A (2 times)
B♭
B♭add4
no rea - son to hide,
(There is no rea - son to hide,
B♭
B♭add4
no rea - son to hide,
there is no rea - son to hide.)
B♭
B♭sus4
Gtr. 1
mp
1/2
1/2
Gtr. 2
1/2
1/2
pp
pp

Don't Stop Dancing

Words and Music by Mark Tremonti and Scott Stapp

* Composite arrangement

Em(add9) Cmaj7 D7sus$^2_4$

side I know _ that man - y feel _ this way. ______

Gtrs. 1 & 2

End Rhy. Fig. 2

* Gtr. 3 (elec.) Rhy. Fig. 3

End Rhy. Fig. 3

f

w/ dist.

*Doubled throughout

Interlude

Verse

Pre-Chorus

Aadd9/C#

C

a - way.

Gtr. 4 (elec.)

8va

f

w/ dist.

Rhy. Fig. 6

Gtr. 3

End Rhy. Fig. 6

Guitar Solo
G
D/F#
G5
C
G/B
C5
loco
Rhy. Fig. 7
End Rhy. Fig. 7
Gtr. 3: w/ Rhy. Fig. 7 (2 times)
Gtr. 4
Bridge
D5/A
Aadd9/C#
Am I hid - ing in the shad - ows? For -
pp
Rhy. Fig. 8
End Rhy. Fig. 8

Gtr. 3: w/ Rhy. Fig. 8 (2 1/2 times)
Gtr. 4 tacet
D5/A
Aadd9/C#
C
G
get the pain and for - get the sor - rows.
Am I hid - ing
in the shad - ows?
For - get the pain and for -
Pre-Chorus
Gtr. 3 tacet
get the sor - rows.
But I know I must go on.
Al-though I
(Go on.
Gtr. 3
Gtrs. 1 & 2
D
hurt, I must be strong
be-cause in - side I know that man - y feel this way.
be strong,
feel this way.)
Chorus
Gtr. 2 tacet
Cadd9
Dsus4
Chil - dren, don't stop danc - ing.
Be - lieve
Gtr. 1

Cadd9
G5
D
Dsus4
you can fly
a - way,

Cadd9
Gtrs. 1 & 2 tacet
C5
a - way.
Gtr. 1
Gtr. 3
semi-P.M.
Gtr. 2

Chorus

Gtr. 3: w/ Rhy. Fig. 4
G
D5/A
Aadd9/C#
Cadd9
Chil - dren, don't stop danc - ing. Be - lieve you can fly

G
D5/A
Gtr. 3: w/ Rhy. Fig. 6
Aadd9/C#
C
a - way, a - way.

Gtr. 3: w/ Rhy. Fig. 4
G
D5/A
Aadd9/C#
Chil - dren, don't stop danc - ing. Be - lieve
(Am I hid - ing in the shad - ows? For -

Cadd9
G
D5/A
you can fly a - way,
get the pain and for - get the sor - rows.

Gtr. 3: w/ Rhy. Fig. 6
Aadd9/C#
C
a - way.
Am I hid - ing in the shad - ows?)

Outro

G/B
D/F#
Cadd9
G/B
Am I hid - ing in the shad - ows?
Gtr. 1
mp

D/F#
Cadd9
G/B
rit.
Are we hid - ing in the shad - ows?

Lullaby

Words and Music by Mark Tremonti and Scott Stapp

Verse

Bm A G D5 Bm A

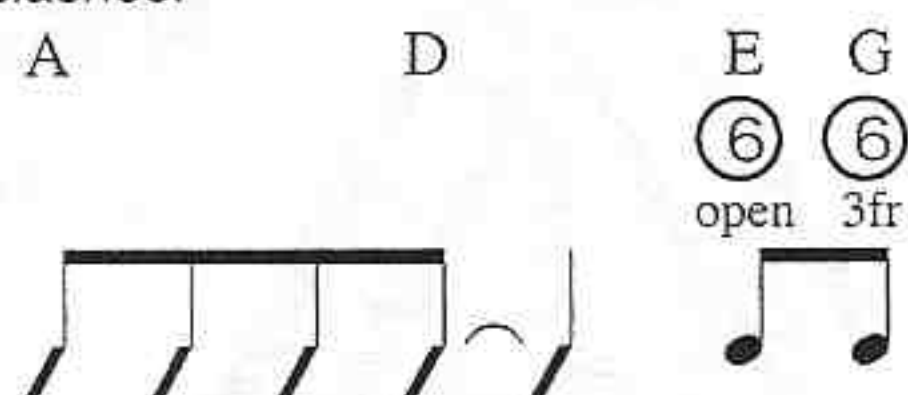
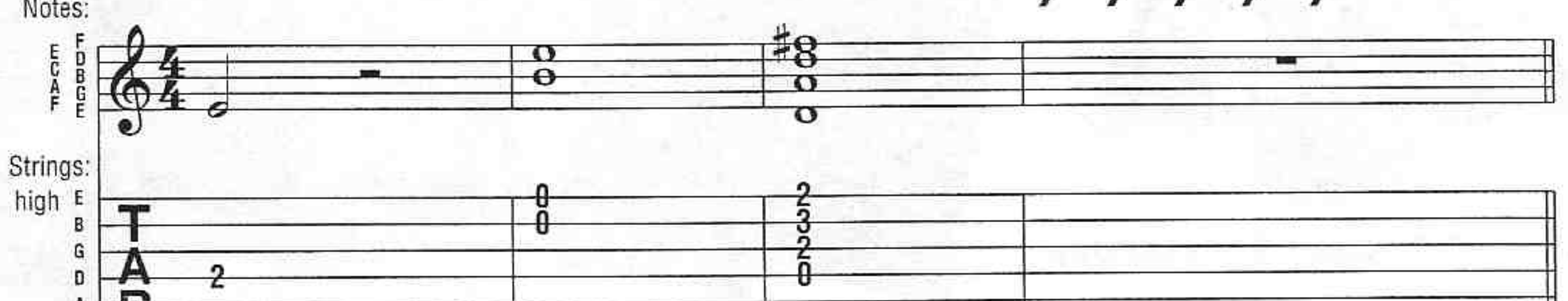
1. Hush, my love, now don't you cry. Ev - 'ry - thing will
2. Oh, my love, in my arms tight. Ev - 'ry day you

G D5 Bm A G D5

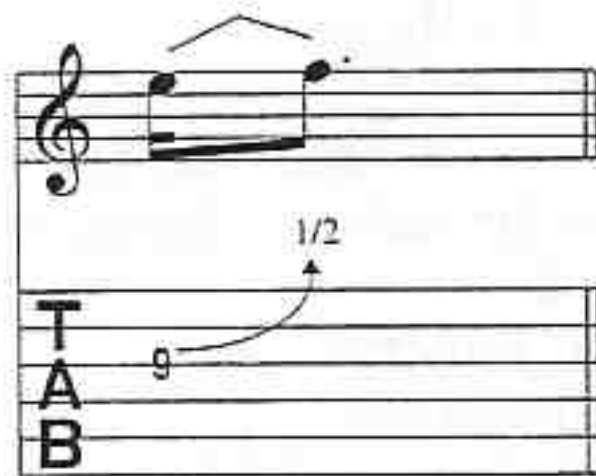
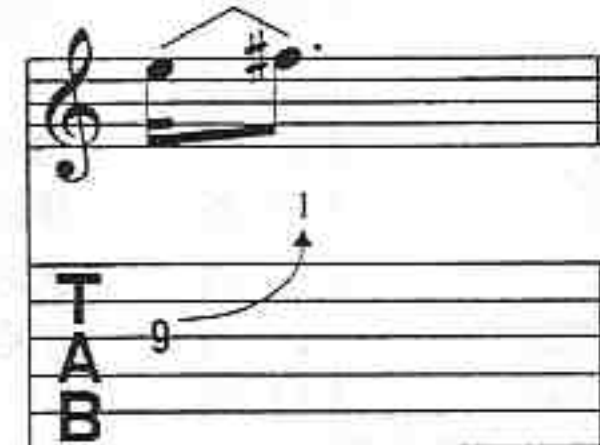
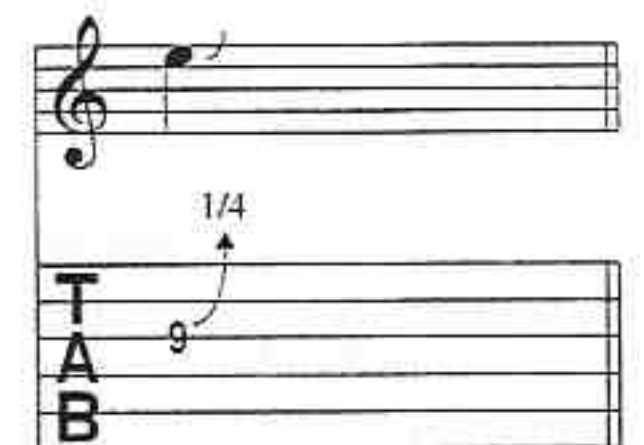
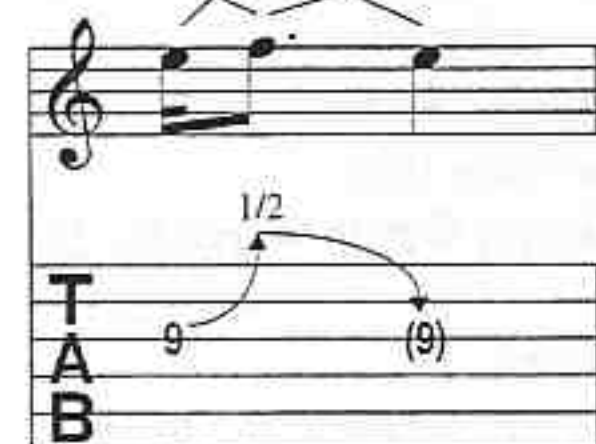
be all right. Close your eyes and drift in dream.
give me life. As I drift off to your world, will

Bm A G D5 Em G D
Rest in peace - ful sleep.
rest in peace - ful sleep. I
Chorus
Em G Bm A Em G
If there's one thing I hope I showed you, if there's one thing I
know there's one thing that you showed me, I know there's one thing
Bm A D Bm
A tempo
Em G
hope I showed you, hope I showed you:
that you showed me, that you showed me:
just give love to
D Em G D
To Coda
all. Just give love to all.

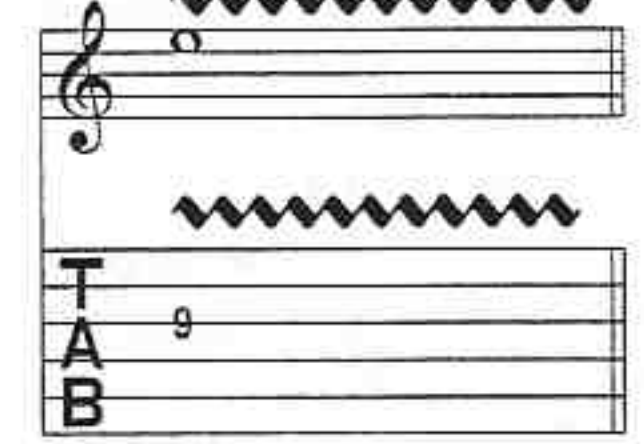
Interlude
Em G D D Bm A
Just give love to all.
G D5 Bm A G D5
D.S. al Coda
Coda
D Em G
all. Just give love to
D Em G D
all. Let's give love to all.

Em
G
D
Em
G
Just give love to all.
Let's give love to
Gtr. 3
8va
Gtr. 2
Gtr. 1
D
all.
p
mp

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

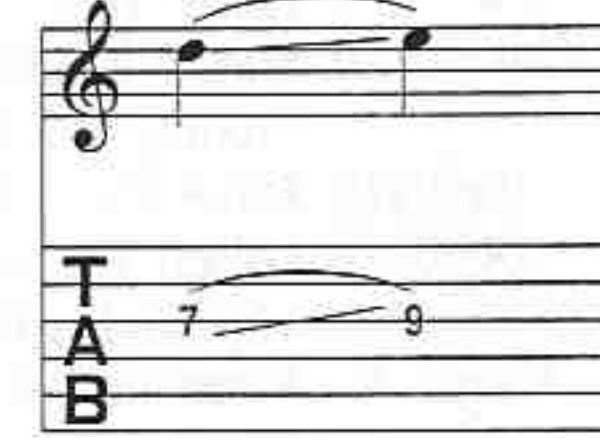
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

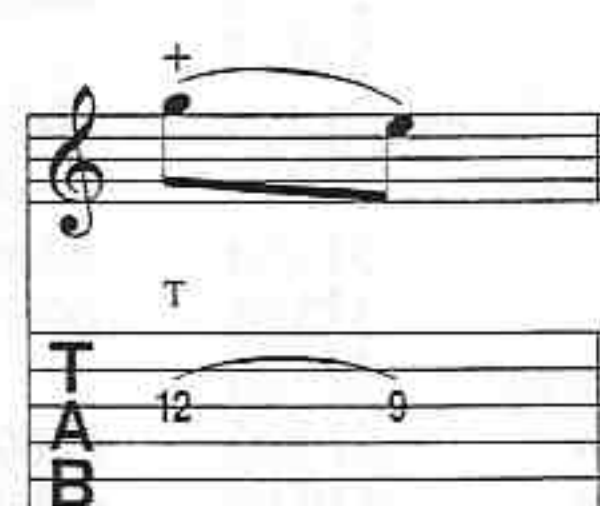
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

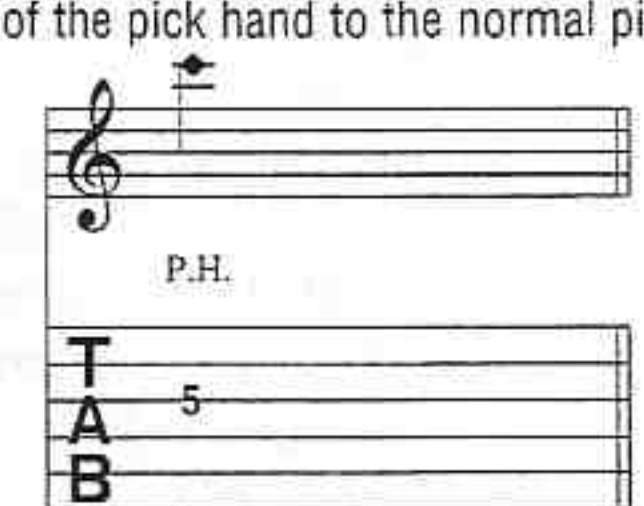
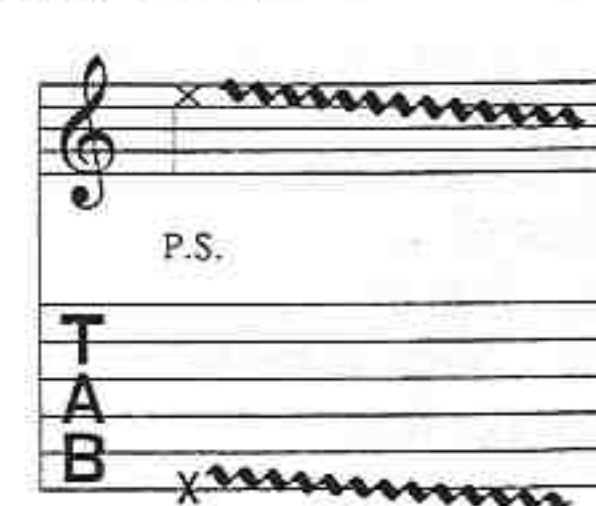
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

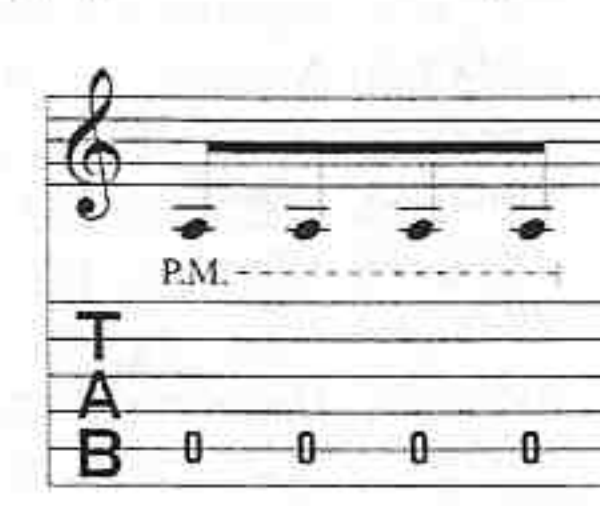
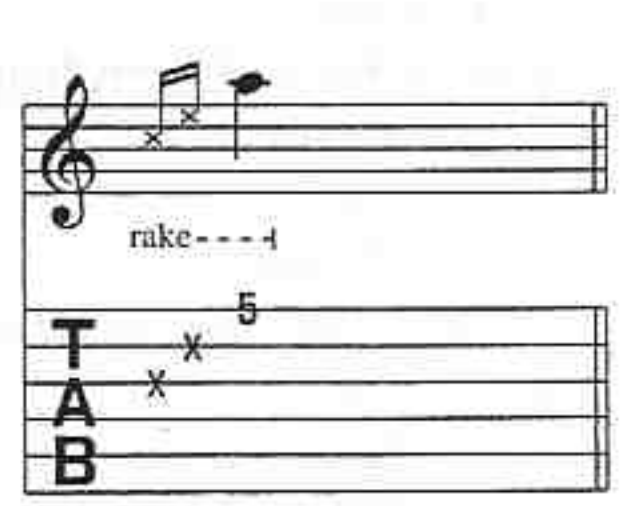
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

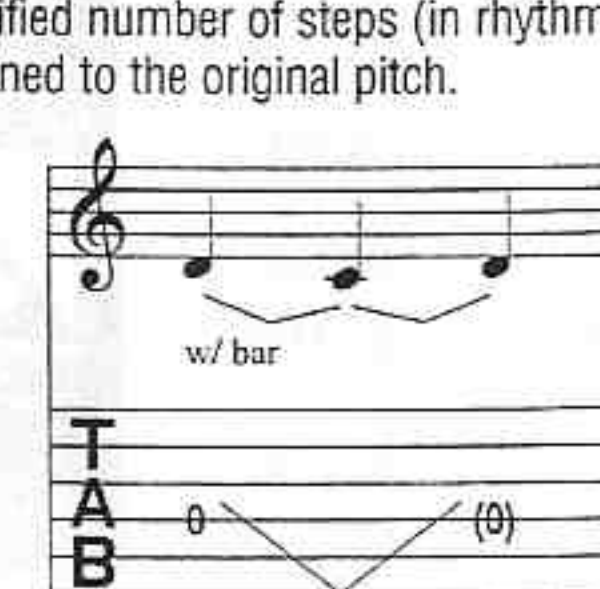
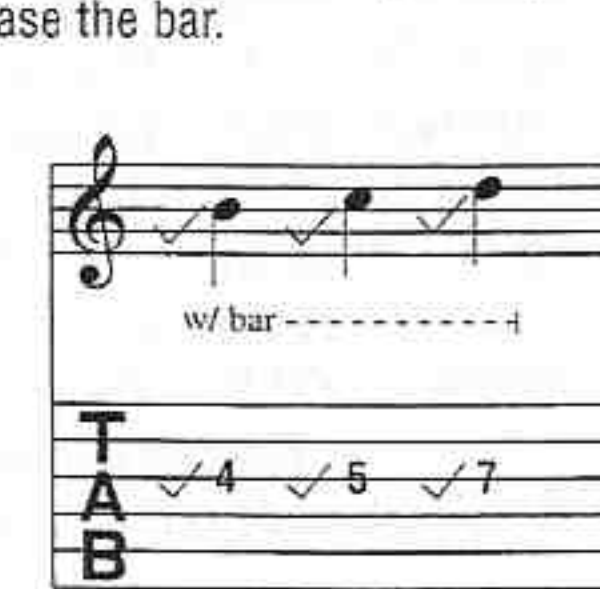
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

CREED

bullets

freedom fighter

who's got my back?

signs

one last breath

my sacrifice

stand here with me

weathered

hide

don't stop dancing

lullaby

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